**NEW**

Teacher Name: 

Local Association: 

Name: 

Date: 

REVISED

Part I: EAR TRAINING

Each example will be played twice.

Section A: Are the sounds you hear high or low? Circle the correct answer.
1. High Low
2. High Low
3. High Low
4. High Low
5. High Low

Section B: Are the sounds you hear going up, going down, or staying the same? Circle the correct answer.
6. Up Down Same
7. Up Down Same
8. Up Down Same
9. Up Down Same

Section C: Are the chords you hear Major or minor? Circle the correct answer.
10. Major minor
11. Major minor
12. Major minor
13. Major minor
14. Major minor

Section D: Which rhythm do you hear? Circle A or B.
15. A
B
16. A
B
17. A
B
18. A
B

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Part II: WRITTEN

Section E: Name these notes in the blanks below the notes. Use capital letters.


Section F: Draw the following symbols in the correct places below.

25. Whole Rest  26. Quarter Rest  27. Half Rest

Section G: Identify these intervals by NUMBER only, as 2, 3, 4, 5, 6, 7, or 8 (octave).

28. 2  29. 6  30. 5  31. 7  32. 3  33. 7

Section H: Draw whole notes (○) on the given line or space.


Section I: Match these key signatures by drawing a line from each key’s name to the correct key signature.

Key of C Major

Key of G Major  Key of F Major
Section J: Add the missing bar lines.

Section K: Write the missing time signature in the *correct place* on the staff.

Section L: Complete each measure by drawing *one NOTE* under each arrow.

Complete each measure by drawing *one REST* under each arrow.
Section M: In 4 time signature:

How many beats are there in one measure? _____________

What kind of note will get one beat? ________________

Section N: Match each term to the correct definition. USE CAPITAL LETTERS.

1. ____ I Staccato
2. ____ J Allegro
3. ____ G Tempo
4. ____ B Legato
5. ____ E Adagio
6. ____ H
7. ____ D :||
8. ____ K <
9. ____ F P
10. ____ C
11. ____ A f

A. Loud
B. Smooth and connected
C. Hold or pause
D. Indicates to repeat a section
E. A slow tempo
F. Soft
G. Speed
H. Gradually getting softer
I. Short and separated
J. A fast tempo
K. Gradually getting louder
PART I: EAR TRAINING
Each example will be played twice.

Section A: Circle the interval that you hear.

1. 2nd 3rd 4th 5th
2. 2nd 3rd 4th 5th
3. 2nd 3rd 4th 5th
4. 2nd 3rd 4th 5th
5. 2nd 3rd 4th 5th

Section B: Is the chord that you hear Major or minor? Circle the correct answer.

1. Major minor
2. Major minor
3. Major minor
4. Major minor
5. Major minor

Section C: Is the example that you hear in 3/4 or 4/4 time signature? Circle the correct answer.

1. 3/4 4/4
2. 3/4 4/4
3. 3/4 4/4

Section D: Do the melodies you hear move mostly by step (2nd interval), or skip (3rd interval or larger), or repeat? Circle the correct answer.

1. Step Skip Repeat
2. Step Skip Repeat
3. Step Skip Repeat
4. Step Skip Repeat

Section E: Which rhythm do you hear? Circle A, B, or C.

1. A
   4/4
   B
   C

2. A
   3/4
   B
   C

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Section F: Write the order of sharps and flats using CAPITAL letters.

\[\text{SHARPS: } F \quad C \quad G \quad D \quad A \quad E \quad B\]

\[\text{FLATS: } B \quad E \quad A \quad D \quad G \quad C \quad F\]

Section G: Draw an enharmonic note BESIDE each of the following notes. Use whole notes.

\[\text{2\frac{1}{2} EA}\]

\[\text{SHARPS: } F \quad C \quad G \quad D \quad A \quad E \quad B\]

\[\text{FLATS: } B \quad E \quad A \quad D \quad G \quad C \quad F\]

Section H: Draw the following intervals ABOVE OR BELOW the given notes, as indicated. Use whole notes.

\[\text{1 EA}\]

\[\text{7th below} \quad \text{4th above} \quad \text{6th above} \quad \text{3rd below} \quad \text{8th above} \quad \text{5th below} \quad \text{2nd above}\]

Section I: Draw the indicated whole or half steps in the measure after the given notes, adding sharps or flats, if needed. Follow the instructions carefully by drawing the note either above (higher than) or below (lower than) the given notes. Use whole notes.

\[\text{1 EA}\]

\[\text{1. Whole step above.} \quad \text{2. Half step below.} \quad \text{3. Whole step above.} \quad \text{4. Half step above.} \quad \text{5. Whole step below.}\]

Section J: Draw stems on all 10 notes in Section I (the section before this one), using the correct stem direction. This includes the five notes that were given as well as the five notes you drew in the measures next to them.
Section K: Add accidentals needed to create a D Major scale.

1. Add accidentals needed to create an E-flat Major scale.

Section L: Draw the following triads in root position in the Major key signatures given below.

1. A-flat Major Triad
2. E Major Triad
3. C Major Triad
4. D Major Triad
5. E-flat Major Triad

Section M: Identify the following triads using Roman Numerals (I, IV, or V) in the Major key signatures below.

1. I
2. IV
3. I
4. I
5. V

Section N: Write the missing time signature in the correct place on the staff below.

Write the missing time signature in the correct place on the staff below.
Section O: Complete each measure by drawing **ONE REST** under each arrow.

Section P: Complete each measure by drawing **ONE NOTE** under each arrow. You can choose to put your note on any note name/pitch, but it must be the correct type of note value to complete the measure. For example, if a whole note would complete the measure, then you can write a whole note under the arrow on any pitch on the staff.

Section Q: Match each musical symbol to its correct definition. Print carefully using **CAPITAL** letters.

1. **D**  
   - f  
   - Indicates to repeat a section.

2. **L**  
   -  
   - Soft

3. **B**  
   - p  
   - Hold or pause

4. **F**  
   - Trot  
   - Does not count

5. **C**  
   -  
   - Gradually getting louder

6. **E**  
   -  
   - Gradually getting softer

7. **K**  
   - mp

8. **J**  
   -  
   - Loud

9. **H**  
   - mf

10. **G**  
    - >  
    - Gradually getting softer

11. **A**  
    - :||  
    - Tie

   J. Slur

   K. Moderately soft
PART I: EAR TRAINING
Each example will be played twice.

Section A: Identify the interval you hear by number only. All intervals played will be either major or perfect.
1. 3   5. 4
2.   6  6. 2
3.   5  7. 7
4.   8  8. 5

Section B: Whole and half steps. Circle the interval that you hear.
1. Whole Half
2. Whole Half
3. Whole Half

Section C: Circle the quality of the scale that you hear.
M = Major
Hm = Harmonic minor
1. M Hm
2. M Hm
3. M Hm

Section D: Circle the letter (A, B, or C) next to the rhythm that you hear.

1. A

B

C

2. A

B

C
Section E: Circle the letter (A, B, or C) next to the melody that you hear.
PART II: WRITTEN

Section F: Draw in the correct accidentals to make the following Major triads.

2 PT EA

\begin{align*}
\text{A} & \quad \text{Eb} & \quad \text{Db} & \quad \text{E} & \quad \text{Bb} & \quad \text{C}\# \\
\end{align*}

Section G: Draw in the correct accidentals to make the following minor triads.

2 PT EA

\begin{align*}
\text{g} & \quad \text{c}\# & \quad \text{b} & \quad \text{c} & \quad \text{d} & \quad \text{f}\# \\
\end{align*}

Section H: Name the root of the following triads.

2 PT EA

\begin{align*}
\text{C} & \quad \text{A} & \quad \text{Bb} & \quad \text{F} & \quad \text{D} & \quad \text{Eb} \\
\end{align*}
Section I: Identify the following intervals by writing the number of the interval in the blank and then circling its quality:  
\[ \begin{array}{cccc}
\frac{1}{2} & PT & EA \\
& 4 & 6 & 7 \\
& M & m & M \\
\end{array} \]

Section J: Given the Major key signature below each triad, identify these root-position triads using ROMAN NUMERALS. Remember to use uppercase for Major triads and lowercase for minor triads.

\[ \begin{array}{cccc}
2 \frac{1}{2} & PT & EA \\
& 0 & 3 & 6 \\
& F: & vi & Bb: & ii \\
& A: & iii & Eb: & ii \\
& B: & vi \\
\end{array} \]

Section K: Draw the following cadences in the given Major keys using root-position triads and accidentals next to the notes. Do not draw key signatures.

\[ \begin{array}{c}
2 & PT & EA \\
& 0 & 3 & 6 \\
& Ab: & Authentic \\
& B: & Half \\
\end{array} \]

Section L: Draw an enharmonic note to the right of each given note below. Use whole notes.

\[ \begin{array}{c}
1 & PT & EA \\
& 0 & 3 & 6 \\
& \#0 & \#0 & \#0 \\
\end{array} \]

Section M: Draw stems correctly on the note heads below. For the first three single notes, simply draw a stem, forming a quarter note. For the last four pairs of note heads, draw stems on both of the given note heads and connect those two stems with a beam, forming a pair of eighth notes.
Section N: Match the following terms and definitions. Print your answers carefully using **CAPITAL LETTERS**.

1. **G** Presto
2. **F** Cantabile
3. **K** Largo
4. **N** Pianissimo
5. **I** Adagio
6. **H** Mezzo piano
7. **B** Molto
8. **A** Fortissimo
9. **O** Allegro
10. **C** Poco
11. **D** Andante
12. **E** C Common Time
13. **J** C Cut Time
14. **M** Mezzo forte
15. **L** A tempo

A. Very loud  
B. Much  
C. Little  
D. Moderate or walking speed  
E.  \( \frac{4}{4} \)  
F. In a singing manner  
G. Very fast  
H. Moderately soft  
I. Slow  
J. \( \frac{2}{2} \), alla breve  
K. Very slow  
L. Return to the original speed or tempo  
M. Moderately loud  
N. Very soft  
O. Fast
PART I: EAR TRAINING
Each example will be played twice.

Section A: Identify the interval that you hear by both quality and number. Use TT for Tritone, M for Major, m for minor, and P for Perfect, followed by the number of the interval played.

1. M6 5. P4
2. m3 6. M7
3. TT 7. m6
4. m2 8. P5

Section B: Whole and half steps. Circle the interval that you hear.

1. Whole Half
2. Whole Half
3. Whole Half
4. Whole Half

Section C: Circle the scale that you hear.

M = Major
Nm = Natural minor
Hm = Harmonic minor
Mm = Melodic minor

1. M Nm Hm Mm
2. M Nm Hm Mm
3. M Nm Hm Mm
4. M Nm Hm Mm

Section D: Circle the letter (A, B, or C) of the rhythm that you hear.

1. A
   B
   C

2. A
   B
   C

Section E: Circle the cadence you hear as either Authentic (A) or Half (H).

(1) A H (2) A H (3) A H (4) A H
PART II: WRITTEN

Section F: Write the key signature followed by the primary triads and V7 of F minor. Write the triads in root position using the harmonic form.

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f:  i  iv  V  V7
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Section G: Write the indicated triad or chord, using accidentals (NOT key signatures).

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A Major: IV  F# Major: V  f minor: iv  b minor: V
2nd inversion  1st inversion  Root position  Root position
```

Section H: Drawing Scales.
- In this section, use accidentals (NOT key signatures).
- Use whole notes.
- Draw accidentals on the correct line or space and on the correct side of the notes.

**NOTE:**
- No credit will be given for scales with incorrect notes or accidentals.
- One point deduction for each accidental drawn incorrectly.
- Maximum deduction of five points per scale.

1) Draw the B Major scale, ascending.

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2) Draw the natural minor form of the F# minor scale, ascending.

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3) Draw the harmonic minor form of the B minor scale, ascending.

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4) Draw the melodic minor form of the G minor scale, both ascending and descending.

5) Draw the enharmonic scale of B Major, ascending.

Section I: Spell the correct scales.

1. The parallel harmonic minor of G Major:
   \[ G \quad A \quad B^b \quad C \quad D \quad E^b \quad F^# \]

2. The Major scale beginning on the subdominant of D\(^b\) Major:
   \[ G^b \quad A^b \quad B^b \quad C^b \quad D^b \quad E^b \quad F \]

3. The Major scale beginning on the dominant of E Major:
   \[ B \quad C^\# \quad D^\# \quad E \quad F^\# \quad G^\# \quad A^\# \]

4. The relative natural minor of A\(^b\) Major:
   \[ F \quad G \quad A^b \quad B^b \quad C \quad D^b \quad E^b \]

5. The relative harmonic minor of D Major:
   \[ B \quad C^\# \quad D \quad E \quad F^\# \quad G \quad A^\# \]

Section J: Name each of the following chords by both root and quality (Major, minor, dim, aug).
Section K: Draw the following chords in root position in the indicated keys.

\[ \begin{align*}
\text{Ab: iii} & \quad \text{E: vii} \circ \quad \text{D: vi} \quad \text{B: ii} \quad \text{Db: iii} \quad \text{A: vi}
\end{align*} \]

Section L: Name the following cadences in the keys given, either Authentic, Plagal, Half, or Deceptive.

\[ \begin{align*}
\text{D: Authentic} & \quad \text{Bb: Deceptive} & \quad \text{f: Plagal} & \quad \text{g: Half}
\end{align*} \]

Section M: Match the terms or signs and their definitions. Print your answers carefully using CAPITAL LETTERS.

\[ \begin{align*}
1. \quad \text{F} & \quad \text{Leggiero} & \quad \text{A. Suddenly} \\
2. \quad \text{H} & \quad \text{Piu} & \quad \text{B. Binary} \\
3. \quad \text{E} & \quad \text{Meno} & \quad \text{C. Suddenly loud accent} \\
4. \quad \text{G} & \quad \text{Pesante} & \quad \text{D. Tail or ending section} \\
5. \quad \text{A} & \quad \text{Subito} & \quad \text{E. Less} \\
6. \quad \text{C} & \quad \text{Sforzando, sfz} & \quad \text{F. Lightly} \\
7. \quad \text{I} & \quad \text{ABA} & \quad \text{G. Heavy, forceful} \\
8. \quad \text{D} & \quad \text{Coda} & \quad \text{H. More} \\
9. \quad \text{B} & \quad \text{AB} & \quad \text{I. Ternary} \\
10. \quad \text{J} & \quad \text{Non troppo} & \quad \text{J. Not too much}
\end{align*} \]
PART I: EAR TRAINING (15 pts.)
Each example will be played twice.

Section A: (5 pts) Circle the interval you hear.

1. P4  M3  m3  P5
2. m2  M2  tritone  m3
3. M6  P4  m7  P8
4. m3  m6  M3  M6
5. tritone  M3  P4  P5

Section B: (2 pts) Circle the melody you hear: A, B, or C.

1. A
2. A

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Section C: (2 pts) Circle the rhythm you hear: A, B, or C.

1. A

2. A

Section D (4 pts): Circle the quality of the triad you hear.

1. Major  Minor  Diminished  Augmented
2. Major  Minor  Diminished  Augmented
3. Major  Minor  Diminished  Augmented
4. Major  Minor  Diminished  Augmented

Section E (2 pts): Circle the cadence type you hear at the end of each phrase:

1. Authentic  Plagal  Half  Deceptive
2. Authentic  Plagal  Half  Deceptive
PART II: WRITTEN (85 pts.)

Section F: (2 pts) Write the time signature on the blank provided.

\[ \frac{5}{4} \]

Section G: (4 pts) Draw 4 bar lines in the appropriate places to reflect the \( \frac{6}{8} \) meter for the following example.

Section H: (5 pts) Construct the following key signatures on the Grand Staff below using standard placement of sharps or flats.

Section I: (14 pts, \( \frac{1}{2} \) pt each)
Complete the circle of fifths diagram by filling in the remaining Major keys (through 7 sharps and 7 flats) in CAPITAL LETTERS on the outside spaces, and the names of minor keys in lowercase letters on the inside spaces.
Section J: (6 pts, 1 per bar) **Transpose** this melody to the key a **Perfect 4th higher** using the blank staves below. Include the correct key signature, accidentals, bar lines, etc. in your transposition.

Schumann, op. 118a/1 (excerpt)

Section K: (3 pts) Identify these **intervals** by quality (P, M, m, dim., Aug.) and **number** (size).

Section L: (4 pts) Construct the following **intervals** up or down from the given pitch, as indicated.

Section M: (4 pts) Construct the following **scales** using whole notes and individual accidentals **not** key signatures.

1) f harmonic minor, ascending

2) B major, ascending

3) c# melodic minor, ascending AND descending
Section N: (9 pts) For each of the following triads, identify their **root name**, quality (M, m, dim, Aug), and **position** (root position, 1st inversion, 2nd inversion).

<table>
<thead>
<tr>
<th>Root</th>
<th>Quality</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>B♭</td>
<td>Aug</td>
<td>Root 1st</td>
</tr>
<tr>
<td>D</td>
<td>M</td>
<td></td>
</tr>
<tr>
<td>E♭</td>
<td>m</td>
<td>2nd</td>
</tr>
</tbody>
</table>

Section O: (4 pts) Identify the following chords by their **Roman numeral** in the **Major or harmonic minor key** indicated.

- a: __VI__
- c: __VII₇__
- G: __V__
- g: __V₇__

Section P: (2 pts) Identify each **cadence type** using the following abbreviations: PAC (for perfect authentic cadence), IAC (for imperfect authentic cadence), HC (for half cadence), PC (for plagal cadence), or DC (for deceptive cadence).

- G: __PC__
- f: __PAC__

Section Q: (10 pts) Match the following terms with their correct definitions. Use **CAPITAL LETTERS**.

1. **F** Espressivo
2. **H** Non troppo
3. **E** Vivace
4. **A** Maestoso
5. **G** Poco a poco
6. **B** Sempre
7. **D** Rubato
8. **C** Grazioso
9. **J** Allargando
10. **I** Con brio

A. Majestically
B. Always
C. Gracefully
D. Give & take within a tempo
E. Lively
F. With expression
G. Little by little
H. Not too much
I. Brightly
J. Broadening
Section R: (7 pts) Write the scale degree name on the blank provided for each note of the scale, beginning on "tonic."

1. tonic
2. supertonic
3. mediant
4. subdominant
5. dominant
6. submediant
7. leading tone
8. tonic

Section S: (3 pts) Copy the following melody on the blank staff provided, correcting three errors in notation.

Section T: (8 pts) Provide a complete Roman Numeral analysis on the blanks below the excerpt.

J.S. Bach, BWV 269 (excerpt)